

VI

מוסיקה יהודית בת זמננו
Contemporary Jewish Music



JOACHIM STUTSCHEWSKY

13 JÜDISCHE VOLKSWEISEN

13 JEWISH FOLK TUNES
for violin or cello
with piano accompaniment

RACHELI GALAY CELLO
AMIT WEINER PIANO



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REVITALIZING A FORGOTTEN COLLECTION

13 Jüdische Volksweisen für Violine (oder Violoncell) mit Klavierbegleitung (leicht) [13 Jewish Folk Tunes for violin (or violoncello) with (easy) piano accompaniment] is a rather forgotten work by Joachim Stutschewsky (1891–1982) composed in 1924. Commissioned by Joel Engel (1868–1927), director of the *Juwal* publishing house for Jewish music in Berlin-Tel Aviv, the work consists of artfully arranged Jewish tunes of different character, genres and sources. Well in demand in Europe, British Palestine, and the United States of America, its first edition of 1925 was sold out soon after publication, yet after *Juwal* closed its doors in 1927 (following its director’s premature death), the piece was never reprinted. It subsequently fell into oblivion and its manuscript disappeared ever since.

This ‘album,’ as Engel referred to the work in his correspondence with Stutschewsky, covers a wide array range of Jewish life cycle scenes. It moves from the Yiddish lullaby to the sacred prayer *Kol Nidrei*, from Hasidic *nigunim* to a Babylonian *piyyut*, and from Yiddish domestic and philosophical folk-tunes to a klezmer Zhok dance and a Hebrew song of the Zionist pioneers. As such, Stutschewsky’s album traverses through different spaces of Jewish life, languages and geography: the domestic alongside the sacred, Yiddish alongside Hebrew, Eastern Europe and the Middle East. Moreover, the work also binds the Jewish experience of Diaspora in addition to musical markers that connote with the Zionist

project in British Palestine. And with such contemporary references in mind the album records constituent moments in Jewish modernity, prior to the Zionist subdual of diasporic imports. At the same time this collection attests to the increasing availability of printed musical sources that provided raw materials mediating the composer's own heritage with that of modern Jewish art music and Jewish nationalism.

But with a difference. Stutschewsky intended this work for amateur players as well as professionals, thereby striking a balance between educational and artistic goals while catering both to the domestic space and the concert hall. Indeed, as the tunes retain their simple original form, the piano's harmonies and rhythms provide a modern reading of these arguably traditional materials, creating a unique and intimate synthesis of the concept of "Jewish music" as understood by Stutschewsky himself. "Our goals surpass those of the previous generation," he wrote in 1935:

We want Jewish music to be at the center of the cultural work not only in Palestine, but everywhere. In Palestine, where a native culture is due to develop, musical education will develop naturally, but in the diaspora it has to be organized systematically and purposefully. There is no need of lectures and articles about music, the spoken words evaporate, and the written [document] is quickly forgotten. The musical pieces have to speak for themselves. The impressions from the music heard are direct, effective and long-lasting more than any in-depth discussion. This

is a pressing mission for the leaders, to educate the people intensively to listen to music, to clarify what might seem obvious, its organic connection with humanity, in order to elevate the musical level. We must finally acknowledge the true value of musical education for the spiritual and cultural development of the people and intensify our efforts there. (Stutschewsky 1935: 20)

HISTORICAL BACKGROUND TO 13 JÜDISCHE VOLKSWEISEN

The outbreak of WWI caught Stutschewsky during a visit to his friend, violinist and conductor Alexander Schaichet (1887–1964), in his summer vacation in Lungern, Switzerland. Due to the political situation Stutschewsky and Schaichet were forced to remain in Switzerland. As Russians, they were citizens of an enemy country and could not return to Germany. Consequently, they decided to settle in Zürich, the neutral metropolitan hub that hosted thousands of refugees, among them many Russian Jews driven out of Germany and the Austro-Hungarian Empire. For the next ten years, Stutschewsky established himself in Zürich as cello soloist, chamber musician and teacher. There, the presence of Eastern-European Jewish refugees in Zürich greatly heightened antisemitism among gentiles. Stutschewsky associated himself with the educated

middle class (*Bildungsbürgertum*), yet reprimanded his surroundings' anti-Semitic sentiments in his 1977 autobiography:

*One of the most delicate matters was society's attitude to the **Jewish question**. Especially in Switzerland, where an antisemitism that is hard to understand reigned among great musicians, writers, and painters. I did not lack opportunities to tackle this complex question.*

One event can exemplify my behavior at that time. After a concert, I was invited to a family of friends who have recently converted. We sat, several befriended artists, around one table. At this point a conversation about Jews caught my ear in which the house-owner, a recently converted Jew, participated and he expressed [in it] his opinions against them. At that very moment his middle daughter handed me the "Guest-book" so that I can write something. I took it and wrote:

*"To be a Jew is a great disaster,
To feel as a Jew is deep happiness!"*
The book was not handled further to the rest of the guests. And I did not return to that house ever since.
(Stutschewsky 1977: 117)

Hostility toward Eastern European Jewish immigrants, be it by non Jews or *Westjuden* (Brenner 1998) further solidified Stutschewsky's self-identity as a cosmopolitan Jewish musician proud of his Eastern

European heritage. Moreover, his experience as a Russian Jew educated from age seventeen in Central Europe, faced him with contemporary social movements competing to solve the “Jewish question” – socialism, universalism, Zionism. Concomitantly, Stutschewsky’s worldview and vocation were further stimulated by conversations and debates with friends, colleagues, compatriots and enthusiast Zionists members of the *Ha-ḥaver* (The Comrade) association. *Ha-ḥaver* brought Stutschewsky closer to the idea of the Jewish nationalism, and the possibility of creating a modern Jewish state in Palestine. Following frequent requests to play the cello for Zionist circles, Stutschewsky felt compelled to develop a distinctive cello repertoire on Jewish themes, subsequently converting his familiarity with Jewish folk music into a national pedagogical project.

Between 1923 and 1924, Stutschewsky composed four pieces in a “Jewish style” for cello and piano. The first two of these pieces: an arrangement of *Èli, Èli lama asawathanu?* [sic] (lit. God, why have you forsaken us, paraphrasing the first verset of Psalm 23:2), and an original work titled *M’chol Kedem, Danse Orientale* were included in a compilation of short transcriptions of classical works published by Hug bros. in Zürich (Stutschewsky 1923). The other two works were penned in 1924 and published by Juwal in the following year: *Dwejkuth (Devotion): Méditation Hébraïque* (a short concert piece based on Hasidic style motives; Stutschewsky 1925), and the *13 Jüdische Volksweisen*.

As Stutschewsky stated in his *memoir*, “first thing first, I had to research the new field, to know what’s in it, and to be well acquainted with the

treasures of our folk songs” (Stutschewsky 1977: 127), echoing what Philip V. Bohlman (2008: 107) would brand “tracing the ontology and history of Jewish music and folklore” as a sign of modernity propelled by “an unruly passion” of “individual compulsiveness.” What made possible such drive was the availability of materials collected by comprehensive ethnographic projects, like the 1912–1914 An-sky expeditions to the Pale of Settlement. Enterprises of this kind generated a pool of resources of traditional Jewish music from which composers could borrow raw materials (Sholokhova 2009-10) and triggered vast cultural chain reactions among Jewish composers across Europe. Transcriptions, recordings and anthologies based on these ethnographies led to a thriving creativity and to discussions surrounding various genres of Jewish music: *hazzanut*, folksongs, Hasidic and klezmer *nigunim*. Diffusion and exploration of ethnographic materials were propelled by the flourishing Jewish music publishing houses founded in Germany in the first third of the twentieth century (Schenker 2003; Brenner 1998). Scholarly publications, popular journals, newspapers, literature and musical scores sustained vibrant polemics regarding Jewishness in music and the very concept of “Jewish music.” Stutschewsky grappled with these resources, many of which he knew firsthand from his own family traditions, in his search for the meaning of being a Jewish musician in a modern Central European urban society increasingly inhospitable to Jews. His *13 Jüdische Volksweisen* stemmed therefore from the composer’s dilemmas that defined many of his works in the mid-1920s.

Literary and journalistic Jewish publishing flourished in Germany and spread throughout Europe from the end of the nineteenth century until its final shutting down by the Nazis in 1938. The eminent *Jüdischer Verlag* (Berlin, 1902–1938), the widely circulating newspapers *Jüdische Rundschau* (Berlin, 1902–1938), and Leo Winz's *Ost und West* (Berlin, 1901–1923) dedicated many pages to Jewish music. Composer, synagogue music director and musicologist Arno Nadel (1878–1943) was prominent for his contributions to research, arrangement, composition and dissemination of Jewish music to the wide Jewish public in Germany. His work paralleled that of Joel Engel in late Imperial Russia. Nadel studied Eastern-European folk music and published collections of Yiddish songs. He also produced a comprehensive anthology of synagogue music. His arrangements of Jewish tunes frequently appeared in *Ost und West* as well as in the songbook of the *Blau-Weiss* Zionist German youth movement, accompanied by learned explanatory articles about the original musical materials.

As Stutschewsky delved into the field of Jewish music, he studied the scores produced by composers associated with the *Gesellschaft für Jüdische Volksmusik in Petersburg* and was abreast with the current literature on Jewish music. An overview of his remaining library in Israel shows how much of an avid reader of this literature he was. Although compelled to sell valuable scores from his personal library in times of economic distress in Israel, his remaining archive still included many major titles on Jewish music published in Germany in the early first half of the twentieth century.¹

1 Such as Idelsohn (1922, 1922a, 1922b); Nadel (1919, 1923); Kaufmann (1919); Kisselgoff (1913); and Nettl (1923). See also my interview with Jehoash Hirschberg, 2017.

The resources amassed by the circle of musicians of the *Gesellschaft* in Saint Petersburg informed the writings of German Jewish scholars. The relocation of many of these Russian Jewish composers to Berlin after the Bolshevik revolution further expanded the presence of the Saint Petersburg School of Jewish music in the German capital. Engel arrived to Berlin in November 1922 aspiring to expand the creation and diffusion of Jewish music through the foundation of a Jewish music-publishing house under his sole direction. Recognized as a leading authority in the field, his dream was realized within a few months upon his arrival in Berlin. *Juwal* was founded in collaboration with the Jewish bookseller Dr. M. Rosenstein, manager at the *Ewer Gesellschaft Jüdischer Verlag* (Nemtsov, Kahn and Bopp 2005-6: 20-21).

Two music publishing houses dedicated to Jewish music were established in Berlin in the early 1920s: *Jibneh* and *Juwal*.² These institutions continued the enterprise of the Russian-based *Gesellschaft für Jüdische Volksmusik*. Mikhail Gniessen (1883–1957) and Joseph Achron (1886–1943) were artistic directors of *Jibneh* while Engel headed *Juwal*. The publishing houses, working under harsh financial constraints, held different views regarding their investment on Jewish music. *Jibneh*'s approach was Hebraist and artistically refined. *Juwal*'s policy was pro-Yiddish, with a large educational line of music publications for the Jewish home and school.

2 In addition, *Jüdischer Verlag Berlin* also published Jewish music scores, as well as the notorious music publisher *Schott*.

The choice of the piano for pedagogical enterprises was well entrenched since the nineteenth century, when the piano increasingly became a popular domestic instrument among the middle and upper classes (Todd 2013). The centrality of this instrument at homes created a demand for new materials that catered to the interest of diverse consumers, modernizing Jews included. The prominent social presence of the piano promoted music education in its artistic and popular forms encouraging creativity for piano solo and for piano as accompaniment of other solo instruments and voice.

The *Lieder Sammelbuch* (Kisselgoff, Schitomirsky and Lwow 1912) – an album of over 80 Tunes arranged for voice with piano accompaniment that sold out within two years in four editions, was a pioneer publication filling this new market. It addressed the interests of Jewish life-style, heritage and holidays. The variegated content of this pioneer album encompassed paraliturgical tunes, folk tunes, Hasidic *nigunim*, classical songs set to Yiddish texts and biblical cantillation (Loeffler 2010: 156-169). Kisselgoff relied on the ethnographic resources that he himself collected, recruiting Alexander Zhitomirsky and Pesach Lwow for the preparation of the skillful arrangements. This publication became a model as well as resource for Stutschewsky's *13 Jüdische Volksweisen*.

COMMISSIONING THE 13 JÜDISCHE VOLKSWEISEN

In 1923, ten years after his arrival to Zürich, Stutschewsky divided his time between concertizing across Europe with pianist Severin Eisenberger and violinist Fritz Rothschild as the Viennese Trio (while none of the musicians was actually from Vienna), working on his comprehensive cello method *Das Violoncellspiel Systematische Schule vom Anfang bis zur Vollendung*, teaching and composing. In January 1923, Stutschewsky traveled to Berlin to meet Engel on a concert organized by *Juwal*.³ Engel was amicable and open towards Stutschewsky. As Stutschewsky will recall many years later, their encounter ignited the idea for an album of instrumental Jewish folk tunes:

Only later did I meet Engel himself. I went to Berlin, attended his concert devoted to Jewish music (modern and folk) at the Blütner Hall (January 2, 1923) and I spoke with him a few times on the subject at his home. Quickly we have found a common language and became friends who shared the same opinions.

My first composition Dwejkuth for cello and piano pleased him. He immediately took it for publication through Juwal

3 The publishing houses *Jibneh* and *Juwal*, along the tradition of the *Gesellschaft*, not only published music, but also promoted the Jewish style through the production of concerts.

*and urged me to embark on the project of the album
“13 Jewish folk-tunes” for violin and piano (sold-out).
(Stutschewsky 1977: 127-8)*

The intensive correspondence between Engel and Stutschewsky during the spring of 1924 testifies to the close composer–editor collaboration on the album project. They agreed on the concept of easy, concise, accessible collection of tunes, in the spirit of nineteenth century compositions by Schumann and others, as expressed in the formal commission letter of August 1924 in which Engel asks for “a compilation (10-12 numbers) of easy, short Jewish folk-tunes for violin or cello with easy piano accompaniment” and requests the delivery of the work as soon as possible.

Throughout these letters Engel shared his thoughts about prospects for merging *Juwal* with *Jibneh*, a merge that did not materialize. He also communicated his concerns regarding the financial crisis in Germany due to hyperinflation. He shared with Stutschewsky his impressions about the state of Jewish art music in Berlin, London and Vienna. Engel remarked in one of the letters: “I hope you could take part in it [a Jewish music concert in Vienna]. However, how? There are so few Jewish pieces for the cello, and the ones available were already performed so often.”⁷⁴ Reading these letters reveals Engel’s openness and encouragement towards the aspiring Stutschewsky, as if he saw in him a protégé. Fifty years later, Stutschewsky recalled he had risked his entire career as a cellist,

4 Engel to Stutschewsky, *ibid.*

...But what could I do? Someone had to take upon himself the important business of Jewish music and continue the heritage of Joel Engel. Today, after many years, maybe I am humbly allowed to consider to a certain extent my activity in this field as a “historical mission”; a mission for which I dedicated all my strengths and skills and my entire ambition; a mission for which I am devoted to this very hour! (Stutschewsky 1977: 127)

COMPOSING THE 13 JÜDISCHE VOLKSWEISEN (AND THE MISSING FOURTEENTH MOVEMENT)

Two weeks after the letter of commission, Engel wrote to Stutschewsky acknowledging the receipt of a list of fourteen tunes to be arranged for the projected pedagogical album. It is unknown which tune from this list was eventually omitted in the final album. A hint in the correspondence suggests that it was apparently a tune arranged also by Joseph Achron.⁵ In the same letter, Engel proposed a specific version of *Kol Nidrei* by the distinguished Russian cantor Eliezer Gerowitsch (1844–1913).⁶ However, a comparison of Stutschewsky’s setting of this prayer with Gerowitsch’s *Kol Nidrei* tune shows that he disregarded Engel’s suggestion (Gerowitsch 1897).

5 Engel to Stutschewsky, May 4, 1924, Stutschewsky archive 3/2/1: 174/4.

6 I am thankful to Michael Lukin for this identification.

In a subsequent letter, Engel reacted already to the manuscript of the arranged tunes:

*I received your score and the letter. I must respond right away and say that I like this entire story very much, and I am very happy that I pushed you to this path. The material is good, the interpretation is fresh, laconic, in one word successful [gelungen].*⁷

This nine-page long letter shows the extent of Engel's involvement in the process of composition and preparation of *13 Jüdische Volksweisen* for print. Eventually, Stutschewsky sent the manuscripts of two pieces, *Dweikuth* and *13 Jüdische Volksweisen*.⁸ Engel spoke of *Dweikuth* enthusiastically: "The melody has character; it is not a mere "melody" but something significant, spiritual. The opening (piano part) is set up wonderfully, and the ending is sincere as well. In brief, I am delighted that such a cello piece has been born! Let us hope for many more [pieces of this kind]."⁹

Engel's comments on *13 Jüdische Volksweisen* stressed the need to simplify the piano part to facilitate the performance by amateurs:

7 Engel to Stutschewsky, May 21, 1924, Stutschewsky archive 3/2/1: 174/3.

8 The pieces were published separately. *Dweikuth's* score was numbered J. 168 and *13 Jüdische Volksweisen* became J. 165 with the Yiddish titles transliterated in Latin characters.

9 Engel to Stutschewsky, *ibid.*

“Your harmony in the collection is unusual – wonderful; it should be as you wish, however with consideration that it won’t be complicated to execute.”¹⁰ Engel further added a series of recommendations, showing his care for details. He suggested to use usual tempo marks such as Allegro, Andante, etc. instead of by their metronome alone, because “not everybody has possession of a metronome, especially in the periphery.” Engel also remarked that the tunes are very short and “therefore, whenever possible, it would be necessary to repeat.” For this end, “the first volta would be without ritenuto and the second one with (for example in numbers 9, 7, 10, 13 and others).” Finally Engel did not see as necessary the indication of the sources of the tunes. However, if Stutschewsky insisted, Engel demanded consistency in the quotations of sources for all the pieces (and not some, as the composer did). Stutschewsky did not abide by Engel’s requests to specify the sources of all the tunes and add the common Italian tempo markings. On the other hand, he added the repeat sign to numbers 7 and 9 as Engel had suggested.

For financial reasons Engel intended to publish both pieces in a single volume. He explained:

We are now moving to covers only in the German language, as it has become impossible to publish without saving as much as possible, and the cover in Hebrew is anyway much more expensive than the German one. Altogether, the situation here is terrible – you probably know about

10 *Ibid.*

*it from the newspapers. Nevertheless, you cannot imagine to what extent.*¹¹

In August 1924, Stutschewsky moved to Vienna, the epicenter of the European musical *avant-garde*. There his career reached its pick when he became a founding member of the famous Viennese Kölisch String Quartet together with violinists Rudolph Kölisch and Fritz Rothschild and violist Marcel Dick. In November 1924, Engel immigrated to Palestine, and continued the operations of *Juwal* from Tel Aviv.

PEDAGOGICAL JEWISH ART MUSIC

Stutschewsky considered *13 Jüdische Volksweisen* a juvenilia, which is why it does not appear in some catalogues of his oeuvre (Voss 1980, ICLP 1961). But this work is a testimony to his early integrative approach to Jewish music. This album is a first attempt to present the variety of Jewish music through an instrumental duo medium. As the piano and violin were popular instruments in Jewish middle class homes, Stutschewsky tapped to this niche for which an adequate repertoire for youth and amateurs was scarce.

Although the work is not formally divided into sections, one may discern a grouping of the miniatures based on unifying themes and levels of playing. The first four songs are in an easy-to early-intermediate level of

¹¹ *Ibid.*

difficulty. They describe scenes from the everyday life in the *shtetl* and among pioneers in Palestine. The subsequent four songs, composed at an intermediate technical level, are on religious-philosophical themes. The next set of four songs are written at an advanced level of difficulty in a light, dance character ranging from a children song to Hasidic tunes and klezmer dances. The last piece, *Kol Nidrei*, is the most technically demanding one in the whole set and may be executed as an independent concert-piece.

Stutschewsky's set was inspired by a holistic approach dominating Jewish music circles in the first three decades of the twentieth century that integrated research, composition and education. This approach was mobilized by the aesthetic ideals of the emerging national Jewish movement. Publications of the *Gesellschaft* in Saint Petersburg, Hebrew songbooks (Idelsohn 1922, Engel 1923, Rosowsky 1929) and instrumental works by M. Gnessin and J. Engel reflect such national music concerns.

As his contemporaries, Stutschewsky kept in his arrangements the original tunes without additions or alterations. His novelty, arguably reflecting his exposure to the Viennese *avant-garde* as well as other modernist models such as Bartok and Hindemith, was in the textures and harmonic language that he employed in the piano accompaniment. Stutschewsky re-contextualized the traditional tunes, as *kleine stücken* – miniatures of distinctive character and clearly transparent structures, in a juxtaposition that reflected internal tensions between melody and accompaniment. In this manner, he introduced young audiences to modernistic musical gestures, while remaining attached to his Eastern European heritage.

Due to his reputation as international cellist and consummated music pedagogue the demand for *13 Jüdische Volksweisen* was conspicuous.¹² The reception of the album is reflected in the 1929 review by pianist, composer, pedagogue and journalist Alice Jacob-Loewenson (1895–1967): “Viennese Cellist Joachim Stutschewsky has a set of Jewish folk tunes simply and tastefully arranged for cello or violin accompanied by piano. In addition he has three Jewish compositions of a more concert character, however less simple: “Dwekuth”, “M’chol Kedem” and “Eli, Eli, lama asabtani” [sic]. (Jacob-Loewenson 1929)

Stutschewsky’s dedication to Jewish music had an impact beyond Vienna. In 1929, he was approached by “*Hanigun*: Universal Society for the Promotion of Jewish Music” in Palestine. “Headed by Russian Jewish musicians David Schor and Salomon Rosowsky and managed by Dr. M. Rosenstein this society aimed at continuing the artistic and education enterprises of the Saint Petersburg *Gesellschaft* while adjusting them to the Palestinian scene” (Hirshberg 1995: 84-6). *Hanigun* approached Stutschewsky on November 19, 1929 requesting him to joint and contribute to their cause:

To the composer with Jewish blood, especially to you this request is aimed. As creator, allow to consecrate to our

12 Later on he continued in this line of pedagogical works, such as his cello-etudes collections (Stutschewsky 1927-9, Stutschewsky 1931, Stutschewsky 1959) and his comprehensive method for cello playing (Stutschewsky 1932, Stutschewsky 1937, Stutschewsky 1937).

society a few hours of your time, as sign of solidarity and contribution to the revival in Palestine. The young country is hardworking and determined in education to a national worldview.

Our strengths can influence the musical and cultural realm. The desire for musical expression by the Palestinian youth is well felt.

A society for the promotion of Jewish music was established in Tel Aviv, similar to the Petersburg society for Jewish music. However, there is no pretention to achieve the same artistic level achieved in St. Petersburg. Palestine lacks the vision and the opportunities for such development, however there is aspiration to advance gebrauchmuzik work into an artistic level. Therefore, we need you, your personality, your experience and your artistic consciousness. Our youth wants to sing and play, however there is need for you, as much as you can, to continue and write for the youth abstract music and with texts using Jewish and biblical motives, although do not constrain yourself to this. Universal and original texts are welcome as well.

In three areas we concentrated our work:

- 1. Creation of choral music, short easy songs. We think of school choirs, children choirs in two to three voices or workers' choirs in four voices.*
- 2. Creation of piano music for beginners and intermediate conservatory level. Easy playing pieces, perhaps easy arrangements.*
- 3. The same for a third group of pieces for violin with piano accompaniment, here too, for beginners and intermediate levels. As soon as these pieces are collected we will take consideration of press and publication.*

We address to your solidarity. As you wish to take responsibility and carry proudly the educational action, please fulfill this role for the long-run. We can compensate you only with our gratitude. Your work should be submitted voluntarily to our collection.

While this request is realizing, we must hope that this will establish the first foundations to the creation of Jewish music within the musical life in Palestine.

In the name of The Palestinian Society for Jewish music.

Heartfelt friendly greetings

Prof. Schor, Shlomo Rosowsky, Rosenstein¹³

13 Rosentein (Palestine) to Stutschewsky (Vienna), November 20, 1929, Stutschewsky Archive, 3/2/2:180/3.

Throughout their correspondence Rosenstein urged Stutschewsky to visit Palestine and join in the development of the musical infrastructure of the Yishuv.¹⁴ Rosenstein wrote: “We are in need of scores for violinists in years 1, 2, 3. Apart of your scores – we have nothing. Your collection is in demand. I often think about the possibility that you will come to Palestine, even if for just a period. Unfortunately, the situation now is hard and we need time.”¹⁵

In 1938, few months after his emigration to Palestine, Stutschewsky was appointed as Jewish music supervisor of the cultural department of the *Va’ad Leumi*.¹⁶ Devoted to this new national mission, there was however little he could implement in the field due to budgetary constraints (Stutschewsky 1977: 200-5).

13 Jüdische Volksweisen was the first stride in the composer’s educational oeuvre in Jewish music, a field that will engage him for the rest of his life. He set an example but also recruited his colleagues to write easy piano pieces in a “Jewish vein,” an ambitious multi-volume project that materialized only partially in the *Piano Album for the Jewish Young*:

14 Letters from Rosenstein (Palestine) to Stutschewsky (Vienna), Stutschewsky Archive, 3/2/2: 180/7, 180/9, 180/10.

15 Rosenstein to Stutschewsky, December 5, 1929, Stutschewsky Archive, 3/2/2: 180/9.

16 *Va’ad Leumi*, the Jewish National Council, was the main national executive institution responsible for all public life aspects of the Jewish population prior to the establishment of the State of Israel.

Twelve Original Piano Compositions (Stutschewsky 1938).¹⁷ A second album ready to go for press in 1939 was never published.¹⁸ After the establishment of the State of Israel Stutschewsky became a prominent figure in the musical establishment of the young country, inspiring a new generation of composers to engage with diasporic Jewish music at a time when such an attitude was not shared by the educational and artistic leadership. Thus, the road paved by the *13 Jüdische Volkweisen* in Palestine and Israel distinguished Stutschewsky throughout his career, as he continued to render present diasporic patrimonies that clashed with the Zionist diaspora negating rhetoric. But his import of the Eastern European soundscape alongside his early pedagogical endeavors were subsisted and gradually joined the wider national pedagogical effort in Israel, which ultimately absorbed Stutschewsky's brand of modern Jewish art music.

17 The collection included pieces by Isko Thaler, Joseph Achron, Aharon M. Rothmüller, Paul Dessau and J. Stutschewsky.

18 That volume includes works by: Joseph Achron, Israel Brandmann, Isko Thaler, Frank Pollak (Pelleg) and J. Stutschewsky.

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NOTES TO THE PIECES

1 “UNTER DEM KINDS WIEGELE” – BENEATH THE BABY’S CRADLE

Yiddish

*Unter dem kinds vigele /
Shteyt a vays tzigele,
Di tzigele iz geforn handeln /
Rozhinkes mit mandlen
Rozhinkes mit mandlen iz
zeyer zis / Mayn kind vet zayn
gezunt un frish.*

English

Beneath the baby’s cradle /
Stands a little white goat.
The little goat went off to
trade / in raisins and almonds.
As almonds and raisins are
tasty and sweet / So my child
will be healthy atnd strong.

Stutschewsky described the Yiddish lullaby as a genre as follows:

Here lies the moment for a gentle song, to which toddlers listen attentively, cuddling within its soothing cover. In a soft voice, both praising and bagging, the mother calls destiny and demands from it a better future for her son. – The dark and gloomy atmosphere that characterizes the lullabies, depicts the people’s mood.” (Stutschewsky 1958: 33)

The lullaby *Unter dem kinds wiegele* is an original and appropriate opener for a Jewish life-cycle. Quiet, slow-paced, and transparent it seems approachable for the amateur player as well as for the listener. Yet, a dimension of self-awareness resonates through a mixture of worrisome and restlessness currents bubbling beneath the gentleness of the cradlesong. The word *Unter* [Under] in the title is a most appropriate description for the piano accompaniment by the left hand only. Stutschewsky, most likely came across this song in the vocal arrangements by Alexander Schitomirsky (in Kisselgoff, Schitomirsky and Lwow 1912, no. 44) or Joel Engel (1923, no. 24). Stutschewsky's arrangement shares the A freygish tonality with Schitomirsky's. The two humming alto voices in Schitomirsky's vocal accompaniment create a soft sway pattern background, an effect that perhaps inspired Stutschewsky's piano accompaniment to song no. 8 of this album.

Unter dem kinds wiegele arranged by Alexander Schitomirsky (Kisselgoff, Schitomirsky and Lwow 1912, no. 44)

Unter dem kinds wiegele.

(Wiglied.)

Arrangirt fun A. Shtomirski.

אונטער דעם קינדס וויגעלע

[וויגליד]

אראנזשירט פון א. שטומירסקי

Andante. M.M. 40. *Langsam.*

Soprani. *gm*
 מײַט אַ פאַרמאַכטן מױל
 Mit a farmachten mojl
 Un . ter dem kinds wi - ge - le

Alti I.
 Alti II. *gm*

schejt a waj - sse zi - ge - le, di zi - ge - le is ge - fo - ren

“Unter dem Kinds Wiegele” arranged by Joel Engel

№ 24., „Unter dem Kinds Wiegele.“ (A WIEGLIED.)

Poco adagio. [Langsam]

ppp

Un . ter dem Kinds Wie - ge - le steiht a waj - sse Zie - ge - le. Die

The lullaby's melody opens with calm, even quarter notes and is reinstated with a quarter note triplet rhythm in the next phrase. This contemplative rhythmic expression is underlined with an idiomatic bowing called *louré*¹⁹ articulation (in bar 3). From a pedagogic viewpoint, this allows amateur string players to experiment with different kinds of bow articulation within a narrow tonal range and slow tempo. The melody flows above a persistent eights-note sway in the piano's accompaniment. The piano wanders through spooky and dissonant descending and ascending fifths, tritons, sixths and sevenths. The persistent accompaniment imitates the rocking of the cradle. However, it is underlined by foreign tones as well as by rhythmic groupings independent from the melody's phrasing. Nevertheless, the ending on an A major chord conveys the strength of the unbreakable mother-child bond. Perhaps it also hints to the hopes and emotions engrained in the modern national rebirth of the Jewish people.

Concerned about the album's reception by the amateur pianist, Engel commented on the pedal marking (*Ped*):

In the piano part mark Ped. at least in the first two bar or write a sustained half note, as you did in the last bar. For you need to imagine yourself in the place of an [average] accompanist (of such album). Not a modern pianist who would guess your intention by hint only, but an autodidact

19 *Louré* (French) or *portato* (Italian) – slightly detached notes played in the same bow direction.

that would be baffled just from the sight of the awkward accompaniment (bar-crossing slurs), strange harmonies, and therefore would need guidance. This [comment] is relevant to the entire album.²⁰

Eventually the pedal sign was introduced all along this piece emphasizing the unconventional harmonic movement.

2 “DER REBE GEHT SCHON TANZEN” (CHASSIDISCH) – THE RABBI IS ABOUT TO DANCE (HASIDIC)

Yiddish	English
<i>Sha, shtil! Makht nisht kayn gerider / Der rebe geyt shoyn tanzn vider!</i>	Hush! Quiet! Do not make a noise / The Rabbi is about to dance more!
<i>Sha, shtil! Makht nisht kayn gevald / Der rebe geyt shoyn tanzn bald!</i>	Hush! Quiet! Do not say “gevald” [Help!] / The Rabbi is about to dance soon!

20 Engel to Stutschewsky, July 20, 1924. Stutschewksy archive 3/2/1: 174/4.

This is one of the best-known Yiddish songs with anti-Hasidic overtones (see Mlotek 1989: 146-7). It is set to a short archetypal dance tune consisting of one period only. Stutschewsky's arrangement transmits the humorous character of the original song that contrasts with the mood of the opening lullaby and with the atmosphere of the next piece, the slower *El Yivneh Hagalil*.

The sparse piano accompaniment has a rather percussive character that supports and even reinforces the melodic line with punctuated chords. It accentuates the hopping dance with its short eighth-note chords and the persistent ostinato of an octave on the tonic A in the left hand. For this reason, Engel found this piece's arrangement slightly underdeveloped compared to the rest.

An idiosyncratic feature of the harmony in this piece is Stutschewsky's major-minor contrast in the cadence on the second inversion IV (D) on bars 5 and 15. The doubling of the melody's sixteen notes in bars 9, 19, 20 stands out.

Here, too, from a pedagogic point of view the melodic instrument moves mostly in steps, allowing the player to get the *freygish* mode "under her fingers."

3 EL JIWNEH HAGALIL (LIED DER GALILAISCHEN ARBEITER) – GOD WILL BUILD THE GALILEE (GALILEE WORKER’S SONG)

An ancient *piyut* [liturgical song] transformed into a Zionist song, a complete study of *El yivneh ha-galil* would fill an entire chapter in the history of the Jewish song (Seroussi 2010). Different tunes, variations of the lyrics, arrangements and performance-practices reshaped its meanings and contexts of performance since its assumed time of composition in the Kabbalists’ circles of sixteenth-century Safed. Through wide-spread popular and artistic renditions, it reached a new symbolic status in the twentieth century as an iconic song of the Hebrew pioneers rebuilding *Eretz-Israel*.²¹ Since the second *'aliyah* (1904–1914) *El yivneh ha-galil* quickly spread out as a most popular Hora dance. Lazar Saminsky’s solemn vocal arrangement of *El yivneh ha-galil* (Saminsky 1913) was the first in a line of symphonic, chamber and choral works by many prominent composers such as Michail Gnessin, Joseph Achron,

21 Variants of this tune may be heard in early ethnographic recordings and interviews with informants, as well as many in art performances. Another widespread version of the tune is in freygish mode, where the prominent shade of the augmented second colors the melody in distinguished oriental style. See the archival recordings at the National Library of Israel website. Interesting examples to name a few are Shlomo Kogel with a male choir conducted by A. Z. Idelsohn, the Rina ve-Simcha choir conducted by Yossi Perez, 195?, and the Kol Zion La-Gola Choir arranged and conducted by Nechemya Vinover, 1957.

Solomon Rosowsky, Alexander Weprick, Julius Chajes, Jacob Weinberg, and Israel Brandmann.²² Kisselgoff's transcription was printed in small notes in Saminsky's score with the inscription *Original aufgenommen von S. Kisselhoff* [Originally transcribed by S. Kisselgoff].²³ This exact version of the tune and attribution appeared in Stutschewsky's table of content of his album.

El jivneh Hagalil answered both the musical and pedagogical requirements of this album. Following the opening pair of pieces recalling the *shtetl* soundscape of the Yiddish song and the Hasidic dance nigun in *Afreygish* (*ahava raba*) mode, *El jivneh Hagalil* offers a contrasting musical symbol signifying the modern Jewish national rebirth colored in the *dorian* mode. The Hebrew tune of the Galilee workers provided not only a sharp contrast to the previous musical imagery, but also an appropriate choice for experimenting with uneven bow distributions in interpreting its diatonic cyclical contour and fundamental rhythmic structure.

22 For more about the *El jivneh Hagalil* tune in the context of the Saint Petersburg School see, Nemtsov (2009: 313–19). See also Schröder-Nauenburg (2007: 209–50).

23 Music folklorist Zinoviy (Sussman) Kisselgoff never visited Palestine. He probably transcribed the tune during the An-ski expeditions when visiting communities whose members became pioneers in Palestine. The hardships encountered by the pioneers in Palestine forced many to return to their Ukrainian homes and shared the stories and songs they learned. Others returned in order to recruit and train potential newcomers.

While Kisselgoff's transcription quoted in Saminsky's choral score included a dance metronome marking of quarter = 100, Saminsky's *maestoso*, *sostenuto* indication and *f* dynamic emphasized a grand, festive interpretation of this song. Stutschewsky, too, evaded the Hora dance feeling in favor of a rather slow *Andante* marked as quarter note = 76-84. Stutschewsky's arrangement evokes a more realistic image.

Contrary to the sweeping Hora dance, Stutschewsky paints a dreamy morning, the rise to another day of work clouded by the unknown. The long notes in the piano bass line, the legato and swell markings in *pp* dynamic, infused by unexpected harmonies turn this famous song into something completely different, more introvert in character. While Saminsky's famous arrangement ends on a festive E Major chord, Stutschewsky's closes on a more "realistic" E minor chord. However, throughout the work Stutschewsky avoided a strong repeat on the E minor chord and weakened its assertiveness in the shadowy piano accompaniment.

4 “SCHLOF MAJN KIND, ICH WEL DICH WIGEN” (WIEGENLIED) – SLEEP MY CHILD, I WILL CRADLE YOU (LULLABY)

Yiddish	English
<i>Shlof, mayn kind, Ikh vel dikh vign</i>	Sleep, my child, I will cradle you,
<i>Ikh vel dir zingen a sheynem nign –</i>	I will sing to you a nice song
<i>Shlof, mayn kind, in dayn ru,</i>	Sleep, my child, calm,
<i>Makh zhe dayne eygelekh tzu!</i>	Have your eyes fall asleep.

Probably the source for Stutschewsky’s arrangement, as in the case of *Unter dem Kinds Wiegele*, was Alexander Schitomirsky’s post-romantic lied arrangement of this Yiddish song for voice, viola and piano (Schitomirsky 1912).²⁴ The melody marked *con sordino* (muted violin or cello) is almost identical to that of Schitomirsky. Both arrangements are in F# natural minor with a lowered second degree at the penultimate bar.

²⁴ Schitomirsky published another arrangement of the same song for soprano and two alto voices with harmonium (Kisselgoff, Schitomirsky and Lwow 1912, No. 39).

The tunes also share similar slurs and ornaments, fermata ending, and a slow metronome appropriate for a lullaby (quarter = 46 in Schitomirsky and quarter equal 58-63 in Stutschewsky's.)

However, Stutschewsky's personal interpretation is again expressed in his piano part. The piano does not double the melody, but provides a rocking cradle-sway feel through a persistent rhythmic pattern: ascending fifth or octave eighth notes in the left hand, answered by a leaning quarter-note chord in the right hand. Chords remote from the main tonality – i.e. B# diminished seven in bar 3, G major in bar 4, D# diminished seven in bar 7, and augmented E chord in bar 8 – surprise the listener. These harmonic deviations add a reflective, biting tone to this cradlesong. With this tune, Stutschewsky ties up the first sub-section of his work. This subsection depicts a day's cycle from the Jewish experience. It opens with an intimate night-time moment of mother and child, followed by Chasidim and their *rebbe* walking to an event or dancing in a *tish*, the morning rising and laborers going to work in the Promised Land, and back to night-time with an ambivalent song in either Yiddish or Hebrew, that greys out the diaspora/Israel borderline.

5 **NAHÔN LIBBO IS HUIRE – AUS DER SAMMLUNG
VON A. Z. IDELSOHN**

**(GESÄNGE DER BABYLONISCHEN JUDEN, NO. 193) –
WHOLE-HEARTEDLY IS THE FEARFUL BELIEVER (FROM
THE COLLECTION OF A. Z. IDELSOHN SONGS OF THE
BABYLONIAN JEWS, NO. 193)**

נכון לבו איש הוא ירא כל נתיבו מצות בורא
נאמר בו כתוב אשרי כל חוסי בו אשרי שומרי
הראיה נסו, בקרח ניסו, הרם נסו, דר מעוני
עם קדושים נאמן אורן הזרח קוני

The *piyyut Nahôn libbo* by Rabbi Nissim Mazliah of Baghdad (end of the eighteenth century to beginning of the nineteenth century) celebrates the Hebrew month of Nissan, the month associated with the holiday of Passover (see Shiloah 1983). Its traditional religious imagery could be read through the lenses of the modern national awakening of the Jews through the *piyyut*'s meta-subjects: the believer's merits, individual and communal redemption and the notion of *kibbutz galuyot*, i.e. the ingathering of the exiled in the Promised Land.

The inclusion of this Iraqi Jewish tune adapted from Idelsohn's *Thesaurus of Hebrew Oriental Music* (1923b: 140, no. 193) is an unexpected turn after four consecutive Eastern-European folk tunes. Including such a piece within a European work for the concert stage is an avant-garde idea in itself, and a remarkable one for that time.

The groundbreaking ethnographic research of Idelsohn became an inspirational repository of "authentic" Jewish tunes for modern Jewish composers following their publication and Stutschewsky was no exception to this practice. Moreover, some of Idelsohn's ideas related to the antiquity of the music of the Yemenite and Babylonian Jews were echoed in Stutschewsky's writings (1935 and 1946) that also endorse the Zionist leanings of the famed musicologist.

Nahôn libbo opens the album's middle sub-section, which seems to address the subject of belief through various religious and philosophical themed folksongs.²⁵ *Nahôn libbo* reflects a fundamental aspect of Jewish religious belief, the deep trust in God's guidance. Not by chance, it is followed by the famous philosophical Yiddish folksong *Die alte Kasche* (no. 6) that appears to subvert this deep faith by raising an existential question that has no answer. This eternal enigma is then countered by two reassuring Hasidic *nigunim*: number 7, *Lied ohne Worte* and number 8, *A nigun on a soff* that complete the middle sub-section of the work.

25 Perhaps inspired by the song category titled *Religiös-mystisches Lied* in Kisselhoff 1913, a publication found in Stutschewsky's library.

Idelsohn 1923b, no. 193

193.

Na_hôn lib - bô iš hu jir - e kôl nê - ti - bô miš waj bô - rê
har - ê nis - san bê - hô - đeš ni - san, ha - rê nis - san dar mē - ò - ni.
Am qe - dō - sim ne - man ah - rôn haz - raš qô - ni.

Nahôn libbô iš hujire arranged by Stutschewsky:

Nr. 5.
(♩ = 108 - 110)

mp *rit.* *mf*

p *rit.* *mf*

Stutschewsky emphasizes the contrast between the Eastern European and the Iraqi musical worlds by means of two widely separated keys, F sharp minor and D Dorian, slow versus fast tempo and symmetric versus asymmetric rhythms. Stutschewsky kept the mode, melodic contour, rhythm and fermatas as in Idelsohn's source, apart from small additions: sixteen note rest (bar 1), tied notes (bars 3-4, 7-8), dynamics, *ritenutos*, and caesura indications. The accompaniment is an attempt to find a harmonic progression that will abide by the non-total modality of the melody. The somewhat naïve attempt to avoid clear tonal connotations in order to express "otherness" is found in the use of subdominant and the median chords. This strategy is clear in the different harmonization of the identical endings of the first two phrases.

Engel commented somewhat critically on this number that "places like bar 1 and especially 5 would sound well with cello, but with violin – thin. Here, I would suggest rather another line in the piano, even just doubling the violin, but an octave lower. In general, I see that in this regard you are very sparse. I don't understand, why?"²⁶ Again we see in this piece Stutschewsky's basic principle of designing accompaniments that will not interfere with the melody, but just punctuate it. The rather static, choral-like piano part indeed leaves the space open to the ornamented Iraqi Jewish melody.

26 Engel to Stutschewsky, July 20, 1924. Stutschewsky archive 3/2/1: 174/4.

6 “DIE ALTE KASCHE” (VOLKSLIED) – THE OLD QUESTION (FOLKSONG)

Yiddish	English
<i>Fregt di velt an alte kashe: / Tra-la tradi-ri-di-rom</i>	The World asks an ancient question: / Tra-la tradi-ri-de-rom
<i>Entfert men: / Tradi-ri di rei-lom</i>	Being answered: / Tradi-ri di rei-lom
<i>Oy, Oy! Tra-di-ri-di-rom!</i>	Oy, Oy! Tra-di-ri-di-rom!
<i>Un az men vil / ken men dokh zogn: radi-ram!</i>	And if they still want / they may say then: radi-ram!

Die alte Kasche stands out in the Yiddish folksong corpus for its simplest and yet philosophical lyrics. The endless cycle of questioning is answered by the same set of non-sense syllables. This persistent questioning portrays a certain Eastern European Jewish stereotype.²⁷ Perhaps for this reason, *Die alte Kasche* appears in artistic arrangements by many composers. Among them are Arno

27 This brings to mind the famous saying: “ – *Far vos entfert a Yid a frage mit a frage? - Farvos nisht?*” [- Why does a Jew answer a question with a question? - Why not?].

Nadel (1906), Efraim Shkliar (191?), Joel Engel (1924), Alexander Schitomirsky (1912, no. 50) and Maurice Ravel (1915). In the case of Stutschewsky, the choice of this austere Yiddish song fits the overall minimalist aesthetics of this work.

Stutschewsky added the indication *nicht eilen* (don't rush) to the title, which invites an Andante-like performance, correlating with most other renditions of the song, vocal and instrumental. The Yiddish intonation of the poem is ingrained in its tune. For example, the octave leap in bar 9 depicts the typical Yiddish sigh *Oy!* Furthermore, the descending melodic line of the folksong, from the words *fregt di velt into an alte kashe*, emphasizing the word *alte* is similar to the way the language is pronounced in speech. The rhythm and contour of the line *Un az men vil / ken men dokh zogn: radi-ram!* also correlates with the spoken Yiddish. Stutschewsky underlined this moment of the song with the *f* dynamic that contrasts with the *p* of the rest of the song. The unaccompanied melody in bars 12-13 allows the soloist freedom to express in a rubato gesture the content of the text. The three fermatas in bars 10, 11, 13, and in the last bar preceded with a *ritenuto* indication further emphasize the linguistic gesture of asking a question in a textless piece. The tonality of *Di alte Kasche* is G freygish in both Stutschewsky and Schitomirsky's arrangements. However, while Schitomirsky emphasized the conventional harmonization and reinforced the melodic line in the piano part, Stutschewsky moves away from the predictable from the very first chord. He challenges the listener

with unexpected, charged chords. At the very beginning of the piece instead of the expected G major tonic chord, an F is played in the bass line creating a sharp dissonance with the G in the melody. Further in the same bar, the G major chord is avoided in favor of C minor. The last chord in bar 4 is half diminished on D – a sharp twitching surprise in a moment of expected release and closure. In bar 13, the poem’s climax, the listener is surprised with a lowered dominant seventh chord on D flat, instead of the expected dominant seventh chord on D. Also the beginning of the last line in bar 14 – the A flat in the bass against a B natural in the melody and a G flat in the piano’s right hand. Parallel to the opening, also the closing phrase does not begin with the anticipated G major, but with another dissonant chord to the melody – an A flat major seventh chord. Throughout this tune’s arrangement the pertinent dissonant chords color the poem with a modern, realistic flavor, adding depth and uneasiness to the *alte kashe*. On this tune Engel wrote: “Very good. One of the best numbers.”²⁸

7 LIED OHNE WORTE (CHASSIDISCH)

This piece is based on Arno Nadel’s arrangement of a Hasidic tune published as *Chassidisches Lied (ohne Worte)* (Nadel 1905).

28 Engel to Stutschewsky, *ibid*.

Arno Nadel's *Chassidisches Lied*

CHASSIDISCHES LIED

Aus der Sammlung Leo Wiaz.

(ohne Worte.)

Bearbeitet von Arno Nadel.



In Stutschewsky's album the order of the title was turned upside down, *Lied ohne Worte (Chassidisch)*. Stutschewsky's title stresses the characteristic wordlessness of the Hasidic nigunim. His own words regarding this concept are pertinent here.

While among other nations the song usually appears with words – exceptions are rare – among the Jews we find numerous “songs without words” as a typical genre. Out of the singing without words (both among the Chasidim and among the people's masses) sprouts the main Jewish characteristic, that of total dedication to the singing itself filled with dwejkuth and conviction. In this field the Jews thrived and turned the Song without Words into pure music (is that a coincidence that a converted, assimilated Jew – Felix Mendelssohn wrote “Songs without Words” for piano?). (Stutschewsky 1958: 59)

In Hasidic thought, expressing the yearning for a total spiritual experience is beyond words, even those of prayer. Experiencing *dveykut*, i.e. the cleaving with God, gives birth of the nigun and its performance is the vessel through which the hassid may achieve this desired mystical state (Ben Moshe 2015). The characteristic use of meaningless syllables (bai-bai, boi-boi, ya-di-dai, tari-tai etc.) in Hasidic singing connects this song to the previous one, the *Die alte kasche*'s refrain.

Nadel's arrangement for piano solo shows the same succinct approach as Stutschewsky's album as well as Kisselgoff's version of the same nigun in the *Lieder Sammelbuch* – the twelve-bar tune is neither developed nor repeated with variations. Nadel's compositional style is post-Romantic, supportive in harmony, rhythm and occasionally even in unison between the bass and the right hand's melodic line. The A minor tonality is reinforced in the harmonization with very minor deviations, such as the ornamental chromatic descending movement of the left hand in the second bar.

Stutschewsky's tune is identical to Nadel's, even in the *farshlag* decorations (*dreidlakh* in Yiddish). Played on the violin or cello, the *dreidlakh* add a klezmer touch to the interpretation. However, Stutschewsky's harmonization in the piano part is extremely different from Nadel's conventional one. The tonic A chord is avoided throughout the tune's arrangement in favor of a fixed syncopated accompaniment of dissonant chords on the off-beats that challenge the sense of the minor tonality. Even the final A minor chord on the last beat of the piece appears in an inversion.

In this piece, Stutschewsky did accept Engel's suggestion to add a reprise. Engel praised this tune as "very good."²⁹ In our recording the first exposition of the tune is slightly slower than the second one in order to allow the listener to appreciate the unusual harmonization.

8 A NIGUN ON A SOFF (CHASSIDISCH) – A TUNE WITHOUT ENDING

In coupling these two Hasidic tunes, nos. 7 and 8 – *Lied ohne Worte* and *A Nigun on a Soff* – in sequence, Stutschewsky seems to hint at two sides of the same musical coin in Hasidic thought. Cyclical return and the eternal nature of time and space collapse into each other. Incidentally, the melody of *Nigun on a Soff* was also the basis for a woodwind quintet by Solomon Rosowsky (1917).

This arrangement is the most dissonant and emotionally charged one in the album. In comparison to Schitomirsky's arrangement (Kisselgoff, Schitomirsky and Lwow 1912, no. 59) – most likely, Stutschewsky's source for the tune – there are differences in tonality, atmosphere, accompaniment approach, as well as a prominent melodic alteration in Stutschewsky's version.³⁰ His version is far more somber and tense –

29 Engel to Stutschewsky, *ibid.*

30 Schitomirsky's melodic line in F minor tonality appears in J. Stutschewsky, *ibid.*, p. 59.

klagend (lamenting) as indicated in the melody's part. Transposing Schitomirsky's F minor melody a fourth higher was probably due to instrumental considerations. Playing on a lower position on the instrument's neck, yet on a higher string, feels more secure for the amateur player and at the same time allows for better resonance.

The tonality of this number is furthermore obscured by the dissonant chords of the piano. The progression consisting of clashing superposed sevenths chords in the very two opening bars announces a bold expressionistic harmonic language. The foreign notes and tense intervals can be interpreted as the challenge of harsh reality to *dveykut*. While the constant descending quarter note movement in the piano's accompaniment creates a heavy cyclical pattern – in opposition to the light upwards accompaniment in Schitomirsky's arrangement– two moments of melody-doubling in eighth notes, in bars 8 and 15, stand out.

Most prominent is the abrupt silence in the melody in bar 10, at that point where the original tune reaches the cadence on the dominant note. This abruptness is further emphasized by a caesura sign in both the piano and the solo part as if briefly holding the breath before returning of the *Nigun on a Soff*. The repeated ending bar mirrors the opening repeated bar hinting to the possible return of the endless tune.

9 BULBE (VOLKSLIED) - "POTATO" (FOLKSONG)

Yiddish	English
<i>Zuntik – bulbes</i>	Sunday – potatoes.
<i>Montik – bulbes</i>	Monday – potatoes.
<i>Dinstik un mitvokh – bulbes</i>	Tuesday and Wednesday – potatoes
<i>Donershtik un fraytik – bulbes</i>	Thursday and Friday – potatoes.
<i>Shabes in a novene – a bulbe-kigele!</i>	But on Saturday for a change – a potato cake!
<i>Zuntik – vayter bulbes.</i>	Sunday – potatoes again.

This number opens the final section of the entire album consisting of four dance-tempo songs that correlate to the more advanced playing level. This song may be classified as a humoristic-satiric Eastern-European Jewish folksong. About this category Stutschewsky wrote two important statements which relate to the song in question:

A national characteristic is especially apparent in the humor of Eastern-European Jews. In the humoristic-satiric song this feature comes to a most convincing guise.

*The Jews have a special sense for humor; parody, satire and irony. Amidst no other folk can we find such developed self-irony, as among the Jews, i.e. joking and laughing at one own defaults and impediments.*³¹

*Nevertheless, one may discern an element of **self-edification** [original emphasis] in the Jewish humor and in the Jewish joke. Most of the humoristic and satiric folksongs and tunes elaborate around these axis: doubts in the human existence, arbitrariness and compulsion in our lives, the weakness of human capability, the life conditions of the Jews in the diaspora, the wish to surprise, to break out of order, the special characteristics of the Yiddish, the word-games and more.*³²

Bulbe, much like *Die alte kasche*, was at the time a canonic Yiddish folksong. If *Die alte kasche* represented the deep and the philosophical, this song related to the everyday life concerns of Eastern-European Jews with a healthy amount of irony. Considered a popular children song as well, it taught the days of the week following the basics of Eastern-European Jewish cuisine. This teaching was spiced with seeds of laughter and self-edification through the catchy, lively tune.

31 J. Stutschewsky, *ibid.*, p. 46.

32 *Ibid.*, p. 47.

Pesach Lwow's G natural minor arrangement of *Bulbe* in the *Lieder Sammelbuch* is subtitled "children's song." and has a conventional harmonization (Kisselgoff, Schitomirsky and Lwow 1912, no. 29). Contrary to previous numbers in the album, here Stutschewsky retained this conventional harmony, and assigned the piano part a typical klezmer *um-pah* accompaniment pattern. Stutschewsky's arrangement is in B minor due to similar pedagogical considerations as described above in the notes to number 8.

In contrast to the preceding dark arrangement, this number transmits a positive, *kinderwelt* style spirit. Stutschewsky refrained from the modernistic language that dominates the album in favor of a more conventional soundscape. Outstanding is the chromatic two hands descending sixteen notes swirl, underlining the song's climax in *forte* in both instruments in bars 7-8. The two closing bars slow down into *piano*, *etwas langsamer*, enhancing the elegant humoristic ending.

10 CHASSIDISCHES LIED - HASIDIC SONG

This Hasidic style melody depicts an assertive character in sharp contrast to the irony of *Bulbe*. Stutschewsky constantly emphasized in his writings on the Hasidic nigun the strong faith and *devekut* that elevated the hassid to states of joy and ecstasy through dance and song:

The deep belief of the Chasidim, their dveykut [devotion] in G-od, the almighty, have developed a strong sense for music within their soul. For the Chasid the song and dance are inseparable elements of his belief, and his inner dedication to G-od. The elevated soul of the Chasidim, has enriched their faith and fervor in lively sound filled with joy and enthusiasm. Well-known is the Chasidim emotional ecstasy, their unconditional devotion and faith in G-od abandoned with happiness and inner Rush – up to exhaustion. -

The Hasidic enthusiastic attitude is emulated by the persistent note repetition which occurs in each bar. Assertive and forward moving, this repetition reflects the perseverance of the Jewish belief:

The Chasidic nigun is split up to smaller segments with sustained tones; the individual segments are inter-related by repetition on bars from the theme or group of themes. The alterations in the tune-line, the many motivic repetitions and the melisma (the ornaments – “dreidlakh”) do not stand for external impression, as they grow from a necessity to relive and diversify the main melody. ---- We may say that the Chasidic nigun has no beginning and no end. The Chasidic pathos, the Chasidic spirit, the dynamic power of the songs reveal precisely in the repetition on the motive’s structure, in the routine repetition on the many ornaments: to enlighten the mundane, and to praise Shabbat and sacred Holidays.³³

33 J. Stutschewsky, *ibid.*, pp. 26-7.

Stutschewsky's following statement about the role of repetition and development in the Hasidic nigun truly depicts the present piece:

*The Proportions: including, in most cases, a sound logical order; from the numerous tones, motives, phrases, rhythms eventually grows the unity and so we may say: The Diversity is at the same time the Unity!*³⁴

The accompaniment is built almost entirely on octaves, creating an open sound foundation to the melody marked *forte*. Nevertheless, on the third repetition of the recurring A tone in the second phrase of the melody in bar 6, Stutschewsky introduced a strong clash between the melody's A natural and the octave on A# in the piano. This clash of the Hasidic tune's tonality against the dissonance in the piano turned into a signature mark in his developing approach to Eastern European Jewish music.

11 ZOOCK (VOLKSTANZ) – ZHOK (FOLK DANCE)

The rustic character of this fast Zoock (usually spelled Zhok) brings the listener back to the celebrative moments of traditional Jewish life. Stutschewsky wrote about this genre in his book on klezmer:

The Zoock was performed especially as a Gas-nign [Street tune], and rarely did it serve as accompaniment to dance. Its origin is in the Moldavian and Rumanian music.

34 *Ibid.*

The Zoock has well entered the klezmer repertoire, and several of these genres even carry the names of famous klezmer players. And although the musical essence for these pieces were indeed influenced by the klezmers' playing and lost some of their Moldavian-Rumanian characteristics, yet it would be fine not to include a musical example to this thesaurus of klezmer music. (Stutschewsky 1959: 216)

This Moldavian and Rumanian dance genre in fast triple meter appeared mainly as a wedding march during street processions. The Zhok carried traits similar to the triple meter Moldavian Hora mare (extended hora) with emphasis on the first and third beat.³⁵ The fast metronome indication – quarter = 168-184 – and the drone style accompaniment evoke the imagery of a folk band accompanying a lively dance. An accent is marked on the first beat of each bar only, and in such a fast tempo the pulse on the entire bar.³⁶

Each section of this three-part Zhok has a distinctive modal character. While the tonal center of the whole piece is A, there is a constant modal fluidity between A frygish and A gypsy or “oriental” (A freygish

35 For comparisons between the different triple-metered klezmer tunes: *zhok, gas nigun, hora mare* see, Feldman 2016: 218-9.

36 More about the instrumentation of the original klezmer bands see Stutschewsky 1959: 76-8.

with an additional augmented second between the 6th and 7th tones).³⁷ The sustained fifth sonority at the four opening bars in the piano renders a double meaning: it creates a village-dance imagery while obscuring the A tonality with an implied D minor. Throughout the ostinato rhythmic accompaniment, Stutschewsky introduces modern and at the same time rustic dissonances.³⁸

If the opening part features a repeating A note, a motivic liaison to the previous number, the second part unleashes a seventh leap in eighth notes matched with a more active and dissonant accompaniment than in the first part. The third part is different in character. Its melody is more lyrical and linear, with a sustained G major tonal center. The accompaniment breaks away from the previous ostinato rhythmic pattern going to an upwards swirl of a broken G major triad. This part ends on A major, leading back to the opening of the tune.

37 More about the klezmer modes in Stutschewsky 1959: 202-9.

38 Stutschewsky was especially interested in the dissonance sound within the folk tunes and referred to an early transcription of a *Jews' Dance* based on sustained drone of seventh, see example in Stutschewsky 1959: 100.

12 *HEBRÄISCHER TANZ (ORIGINAL AUFGENOMMEN VON S. KISSELGOFF) - HEBREW DANCE (ORIGINALLY TRANSCRIBED BY S. KISSELGOFF)*



Hebräischer Tanz is a Chabad Lubavitch tune from Mogilev transcribed by Kisselgoff following the An-sky expeditions. It is the basis for Solomon Rosowsky's trio titled *Fantastischer Tanz über eine Hebräischer Thema* (Rosowsky 1914). Stutschewsky may have borrowed the theme from this source. This very fast Hasidic dance tune portrays an ecstatic dance. It is a gay climax of the album before the somber *Kol Nidrei* prayer that ends it.

Stutschewsky's arrangement combines the Hasidic dance tune with a klezmer style accompaniment, a variation of an *um-pah* pattern we found in the accompaniment of the Zhok's first part. Half of the rhythmic

pattern in the bar is marked *forte* and the second half *piano*, a somewhat theatrical gesture that in the first bar functions as a curtain opening. The tune picks up in two points: one marked by a fermata and the other marked *breit* (broad) and *ritenuto*. This gesture may allude to moments in which the Chasidim halt their dance and look up to reconnect with their Creator before continuing with the dance. On the repeated G note in the melody the piano brings unexpected harmonies: C minor seventh, G major and E flat augmented resolving back on G major.

Built on motivic developments, the melody moves around G harmonic minor to G *freygish* ending on a G major chord. The melody is characterized by an octave leap on G followed by a repeated D note that leads to a closing descending line. The accompaniment up until the fermata climax on bar 8 is rhythmical, offering a dissonant counterpart to the melody. The filling line from bar 3 sustains a second interval answering bass chords that are tense and clashing with the melody. The end of this tune on G major may imply a returning point to the beginning as in the cyclical *Nigun on a Soff*. In addition, this chord leads to the next and final number in A minor – the *Kol Nidrei*.

13 KOL NIDREI (GEBET AM JOM KIPUR) – KOL NIDREI (YOM KIPPUR PRAYER)

Mixing liturgical with folk tunes in one album is a modernistic approach that challenged established categories in Jewish music research. This concept was already introduced in the *Lieder Sammelbuch für die jüdische Schule und Familie* (Kisselgoff, Schitomirsky and Lwow 1912). This collection includes twelve para-liturgical Shabbat Zemirot and holiday songs bound in a section titled *Skrabove Folkslieder* [Sacred folk songs].³⁹ A similar approach is found in Joel Engel's *50 Jüdische Kinderlieder* that begins with *Mode Ani* morning prayer followed by para-liturgical Shabbat *zemirot*, Holidays songs and children play-songs. Almost a decade after the 1915 Engel-Saminsky polemic regarding the proper foundations of modern Jewish art music – the Eastern-European domestic folklore versus synagogue prayer modes – this number reflects Stutschewsky's stance for equilibrium and co-existence between the secular and the sacred.⁴⁰

39 On Kisselgoff's inclusive approach to Jewish music categories, including the concept of *Skrabove Folkslieder* see, Loeffler 2010: 162–3.

40 More about the famous Engel-Saminsky polemic and its social and political context see, Loeffler (2010: 177-88). Today, in the era of globalization, and with the State of Israel established, the question of the nucleus for modern Jewish music is less relevant as different categories of Jewish music appear in various contexts and in fusions of art and folk music.

Younger than both Engel and Saminsky and a Russian-Jew immersed in the Central-European cultural hub, Stutschewsky's standpoint was affected by his biography:

When I arrived to Vienna I was already firm about my tie to Jewishness. My considerations, examinations and investigations and my world-view crystalized to a holistic outlook of my Jewish being. Far from any "Ghetto mentality", far from a "deviation to assimilation", however without constraint to the Blue-White flag, the Shekel nor any Zionist statements – in my own way alone, from within myself and consciously, I was whole-heartedly and totally – Jewish!⁴¹

As we have seen, Engel had proposed to Stutschewsky using the *Kol Nidrei* version by Eliezer Gerowitsch. However he chose a different tune, not crediting the source. Engel wrote to Stutschewsky:⁴²

All your tunes are, in my opinion, adequate. Kol Nidrei could be very good with a simple [tune?]. The one I told you about appears in the tunes compilation of Gerowitsch. I will try to copy it for you. I think we could do it.

41 J. Stutschewsky, *Haim*, p. 167.

42 Engel to Stutschewsky, May 4, 1924. Stutschewsky archive 3/2/1/: 174/4.

Not all the tunes are interesting at the same level, however that is inevitable, and with a good arrangement they will blossom.

Emphasizing his holistic view on Jewishness – both as a personal voyage and as a general panoramic retrospective in this album – the tonality of the largest and final piece of the album – A harmonic minor – links it with the opening lullaby and with other tunes of the cycle. Indicated *Sehr langsam* (very slow) and *frei in Vortrag* (free in speech) the melody is free and ornamented evoking cantorial singing. Stutschewsky avoided a dissonant modernistic accompaniment, choosing a more conventional harmonic language and rhythms to support the melody. Octaves progressions in the piano part, a feature of this piece too, became a marker in Stutschewsky's compositions inspired by prayers and devotional themes. Probably out of respect for the sacred as well as in consideration of its structural complexity, Stutschewsky realized that a modernistic language would not fit. The melody part has explicit articulation indications to imitate the cantorial singing style. Altogether, this number strongly recalls the early recordings of famous cantors accompanied by harmonium or piano such as Rosenblatt and Sirota.

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THE RECORDINGS

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|---|--|------|
| 1 | <i>“Unter dem Kinds Wiegele” (Wiegenlied) – Beneath the Child’s Cradle (Lullaby) – תחת עריסת התינוק (שיר ערש)</i> | 0:53 |
| 2 | <i>“Der Rebe geht schon tanzen” (chassidisch) – The Rabbi is about to Dance (Hasidic) – הרב יוצא לרקוד (חסידים)</i> | 0:27 |
| 3 | <i>“El jiwneh Hagalil” (Lied der galiläischen Arbeiter; Original aufgenommen von S. Kisselgoff) – God will Build the Galilee (Galilee Workers’ Song; original transcribed by S. Kisselgoff) – אל יבנה הגליל (שיר חלוצי הגליל; מקור על פי ז’ קיסלגוף)</i> | 0:53 |
| 4 | <i>“Schlof majn Kind, ich wel dich wigen” (Wiegenlied) – Sleep my child, I will cradle you (Lullaby) – שן ילדי, את עריסתך (שיר ערש) אנענע</i> | 0:46 |
| 5 | <i>“Nahôn libbo is hujire” {Aus der Sammlung von A.Z. Idelsohn ‘Gesang der Babylonischen Juden’ No. 193} – Whole-heartedly is the fearful believer [From: Idelsohn 1923] – נכון ליבו איש הוא ירא (א“צ אידלסון תרפ“ב)</i> | 0:38 |
| 6 | <i>“Die alte Kasche” (Volkslied) – The Old Question (Folksong) – הקושיא הנושנה (שיר-עם)</i> | 1:13 |

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| 7 | <i>Lied ohne Worte (chassidisch) {Aus der Sammlung Leo Winz und Arno Nadel 'Ost und West'}</i> – A Song without Words (Hasidic) [From: Leo Winz and Arno Nadel, Ost und West] – שיר ללא מילים (לאו וינץ וארנו נאדל, 'מזרח ומערב') | 1:20 |
| 8 | <i>A Nigun on a soff (chassidisch)</i> – A Tune without Ending (Hasidic) – ניגון ללא סוף (חסידים) | 1:10 |
| 9 | <i>"Bulbe" (Volkslied)</i> – "Potato" (Folksong) (שיר-עם) – "בולבע" (תפוח אדמה) | 0:26 |
| 10 | <i>Chassidisches Lied</i> – Hasidic Song – שיר חסידי | 0:49 |
| 11 | <i>Zoock (Volkstanz)</i> – Zhok (Folk dance) – ז'וק (ריקוד עממי) | 1:15 |
| 12 | <i>Hebräischer Tanz (Original aufgenommen von S. Kisselgoff)</i> – Hebrew Dance (Originally transcribed by S. Kisselgoff) – ריקוד עברי (גרשם ע"י ז' קיסלגוף) | 0:36 |
| 13 | <i>Kol Nidrei (Gebet am Jom Kipur)</i> – Kol Nidrei (Yom Kippur Prayer) – כל נדרי (תפילת יום כיפור) | 3:19 |

דברי הסבר : רחלי גלאי

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רות הכהן, רינה טלגם, יוסי מורי, אלחנן ריינר, סטיב פסברג, אסף שלג,

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VI

מוסיקה יהודית בת זמננו
Contemporary Jewish Music



יהויכין סטוצ'בסקי

13 ניגוני עם יהודיים

לכינור או צ'לו בליווי פסנתר

רחלי גלאי
צ'לו
עמית ויינר פסנתר

מרכז לחקר המוסיקה היהודית
האוניברסיטה העברית בירושלים

